

Dwight's Journal of Music.

WHOLE No. 803.

BOSTON, SATURDAY, JAN. 13, 1872.

VOL. XXXI. No. 21.

From Old and New for January.

The Organ-Blower.

BY OLIVER WENDELL HOLMES.

Devoutest of my Sunday friends,
The patient organ-blower bonds ;
I see his figure sink and rise,
(Forgive me, Heaven, my wandering eyes !)
A moment lost, the next half seen,
His head above the scanty screen,
Still measuring out his deep salaams
Through quavering hymns and panting psalms.

No priest that prays in gilded stole,
To save a rich man's mortgaged soul ;
No sister, fresh from holy vows,—
So humbly stoops, so meekly bows ;
His large obeisance puts to shame
The proudest genuflecting dame,
Whose Easter bonnet low descends
With all the grace devotion lends.

O brother with the supple spine,
How much we owe those bows of thine !
Without thine arm to lend the breeze,
How vain the finger on the keys !
Though all unmatched the player's skill,
Those thousand throats were dumb and still :
Another's art may shape the tone,
The breath that fills it is thine own.

Six days the silent Memnon waits
Behind his temple's folded gates ;
But when the seventh day's sunshine falls
Through rainbow windows on the walls,
He breathes, he sings, he shouts, he fills
The quivering air with rapturous thrills ;
The roof resounds, the pillars shake,
And all the slumbering echoes wake !

The Preacher from the Bible-text
With weary words my soul has vexed—
(Some stranger, fumbling far astray
To find the lesson for the day ;)
He tells us truths too plainly true,
And reads the service all askew,—
Why—why the—mischief—can't he look
Beforehand in the service-book ?

But thou, with decent mien and face,
Art always ready in thy place ;
Thy strenuous blast, whate'er the tune,
As steady as the strong monsoon ;
Thy only dread a leathery creak,
Or small residual extra squeak,
To send along the shadowy aisles
A sunlit wave of dimpled smiles.

Not all the preaching, O my friend,
Comes from the church's pulpit end !
Not all that bend the knee and bow
Yield service half so true as thou !
One simple task performed aright,
With slender skill, but all thy might,
Where honest labor does its best,
And leaves the player all the rest.

This many-diapasoned maze,
Through which the breath of being strays,
Whose music makes our earth divine,
Has work for mortal hands like mine.
My duty lies before me. Lo,
The lever there ! Take hold and blow !
And He whose hand is on the keys
Will play the tune as he shall please !

Milton and Music.

Whether we regard John Milton as a polemic, a patriot, or a poet, we uplift him to a high place among the great men of the world. His controversial writings are sledge-hammer blows from a lusty arm. His state papers are trumpet blasts for the rights of all men. His immortal epic exhausts the beauty of numbers on the sublimest of themes.

The most unwearied workers need a versatility by which they may vary the direction of their genius. A monotony of magnificent achievements is apt to terminate, prematurely, the power that produced them. All vigorous thinkers seek some alcove of meditation, in which the wastage of brain capital may be repaired and readjusted. David turned aside from the cares of government and war, to find recuperation in harp and song. Frederick the Great planned and executed stupendous campaigns, while his mind was refreshed with the dulcet notes of the flute. Milton withdrew from the wrangle of party and diplomacy, to invigorate his jaded spirit with the vivifying tones of the organ.

The home education of Milton was of a generous and humane character. He had before him, constantly, the example of a father who knew what it was to suffer, in position and estate, for opinion's sake. The youthful John absorbed, with every boyish breath, the love of liberty for which his father paid so dearly. But the training of the home circle was not entirely acrimonious. John Milton, senior, found time to give himself to the study of the noble science of music. He attained to such a degree of skill that he composed an *In nomine* of forty parts, which gained for him a gold medal from a European prince. Several of his compositions found a place in Wilby's selections, and also in Ravenscroft's Psalms.

With such an exemplar in the household, it is not surprising that young Milton became an adept in the art of music. It is not difficult to imagine the domestic circle, with the father at the instrument singing bass, while John carried the melody, Christopher the tenor, and Ann the alto. If Cambridge gave the bent to Milton's mind in the direction of letters, those family concerts in the house of the London scrivener did no less for him in the divine science of music.

In all the experience of Milton's stormy manhood, this sweet comfort of a wearied mind never failed him. If he appears more prominently in history as a statesman and a poet than as a musician, it is only because the world gives more attention to the inviting streams than to the quiet springs which supply them.

After receiving his degree of Master of Arts, he bid adieu to his home and made a tour through the land of song. Already the name which, with that of Shakespeare, was to shine in English literature, found nobility and literati waiting to confer the highest honor. Artists and titled dignitaries recognized in him a genius worthy of their homage. The treasures of ducal palaces were laid open to his inspection. Galleries of art and ancient libraries invited his thoughtful study. But amid all the scenes of artistic glory and princely magnificence, he carried with him the training of the scrivener's fireside. After reaching Venice, he spent a month in collecting the works of the master musicians of Italy. Luca Marenzo, Monte Verde, Horatio Vecchi, Caba, the prince of Venosa, and others of the best composers of the time, furnished him with a rich treasury of Italian song. Two chests of music books were shipped to England.

At the age of thirty-one he returned to his native land. At once he addressed himself to those political and social projects whose audacity was

equalled only by the vigor with which he discussed them. His "Tractate on Education" was as colossal in its conception as it was impracticable in its execution. He was so far in advance of his own age as to appear visionary. It is only in our own time that his broad views have been appreciated, and many of his principles adopted. He maintained that the education of youth should be physical as well as mental; that their minds should be occupied with the whole cycle of human knowledge; and that, among the arts, music should have a conspicuous place. He saw in music not a mere embellishment to set off sterner things, but a profound science and the most inspiring of arts.

Milton never speaks of music without a peculiar and impressive enthusiasm. The depth and virtues of music are glowing themes under his pen. His soul was full of music. His verses sing, because his spirit sings in them. No poet revels more luxuriously in the swelling waves of music. He soars into the very empyrean of lofty song. Coleridge calls him the "musical poet." "Paradise Lost" throbs with the echoes that rang, in incessant anthem, in his musical soul.

Music was his only recreation. In the intervals of severe study, he gave himself to inspiring song. When he stopped to breathe amid the fierce and acrid controversies of his active manhood, he refreshed himself with the grand harmonies of the organ, or the gentler tones of the flute. He could turn from the "Areopagitica" to a soothing choral; from a state paper of the Commonwealth to an anthem. And when, in his old age, blindness and poverty and royal ban were on him, and the hopes of a lifetime were shattered forever, he felt his way back to the keys of the instrument, and found consolation in the harmony of sweet sounds. And out from that musical soul, whose heavenly harmonies neither violence nor neglect could destroy, rolled the measures of the immortal epic that will sing its way on to the gates of pearl.

—College Herald, Lewisville, Pa.

Popular Art Education.

(Concluded from page 155.)

An interesting article might be written concerning the free evening classes alone, which are now in successful operation—one at the Appleton-street schoolhouse, one at the Mason street schoolhouse, and the third at the Institute of Technology; but they can perhaps better be noticed at another time. It is proposed to carry out those branches of instruction which are comprehended under the term free-hand drawing at the Appleton-street school, whilst at the Institute of Technology, and in Mason-street, instrumental drawing will be taught. The very generous offer of Mr. Perkins to furnish a collection of models, such as are used in the South Kensington school of art, was fulfilled, and in addition to this collection a splendid collection of drawings illustrating the stages of study in the English schools of art have been obtained, and they are now being hung for exhibition. Concerning these drawings it may be stated that it would have been impossible to have procured such a collection without enlisting the services of the English government authorities. During the summer months, under the advice of the general superintendent of drawing, an application was made to the authorities at South Kensington for the collection which is now to be exhibited. Through the foreign office the officials of the science and art department had instructions to coöperate with the authorities of Boston in any way that would advance the study of art in America, and to comply with the request which had been made for a series of class drawings. Where specimens were already in the hands of the government officials, these were presented to the city of Boston; where it was necessary to complete the collection by the purchase of valuable drawings from the students, the science and art officials made the

selection, the city of Boston paying the actual cost; so that for considerably less than half the value of the works the city has secured the collection to serve as standards for the students here. The money for this purpose was provided by Mr. Perkins, in addition to having already given considerable sum for models and casts. Furthermore, there has been obtained by appropriation and by private subscription, a very fine collection of drawing copies, casts, reproductions and historical specimens of sculpture, for the purpose of instruction.

In the course of a few days, after the hanging of the drawings shall have been completed, the committee on drawing will hold a reception at the Appleton-street schoolhouse, to which a large number of prominent gentlemen will be invited, and at that time we propose to notice in detail the superb drawings which the English art authorities have sent us.

In connection with this subject it would be pleasant to give some account of the progress of drawing in other cities, where Mr. Smith is introducing the English methods, but that must be done at another time. The annexed sketch of the advance of popular art education in England, and the foundation of the system which is being adopted in this country, will be apropos.

INDUSTRIAL ART IN ENGLAND.

It was between the years 1830 and 1835, that the manufacturers of England were discussing the question of what could be done to improve the character of industrial and manufacturing art; for they found considerable difficulty in procuring designs for their manufactures. They were improving the staples of their products every year, whilst the art element alone was at a stand-still, and in that respect they were falling behind the manufacturers of other parts of Europe,—so much so, in fact, that while everybody admired the material and the finish of the goods made in England, everybody was beginning to laugh at their artistic characteristics. The subject was discussed in Parliament and written about, and at last Parliament decided that this was a matter which the board of trade should take up, and that it should make inquiries as to how it should be remedied. The board of trade decided that it would be desirable to establish schools of design in some of the most important manufacturing towns, in order that the designers and the draughtsmen employed in the works, as well as the workmen who carried out the designs, should have an opportunity of fitting themselves for the work they had to do. The first thing done by the board of trade was to call in some of the artists, two or three amateurs, noblemen, and men of distinction and consult with them; and it was determined that the best course would be to establish a central school of design in London in connection with the board of trade, and to induce various of the large manufacturing towns to establish schools of design for themselves, assisted by the government. Up to that time there had been no public drawing school in England, except the Royal Academy, which might be said to be a professional school for artists, and not for the public. In fact, a man could not obtain admission into that school unless he had displayed great talents in his profession as an artist. The government established this drawing school under the auspices of the board of trade at Somerset House, in the very room in which the Royal Academy was started nearly a hundred years before. The rooms were thrown open to students in the day-time and at night at a comparatively nominal fee, and scholarships were established in connection with the school, so that the most advanced students might have the means of pursuing their studies. The school was opened in the year 1836, and from that year to 1841 there were seven schools of design established in the large towns throughout the kingdom. One of the first difficulties experienced in carrying out this scheme was the difficulty of obtaining examples for instruction. The best artists had been appointed to be masters, and a practical designer had been secured to teach designs for carpets and paper-hangings. The board of trade then commissioned Mr. Dyce, who was a rising young artist, and afterwards became the distinguished fresco-painter, to obtain designs for a drawing book which should be a text-book of study in the schools of design. He went all over Europe, and drew from the best specimens of artistic remains a series of progressive ornamental designs, and at great expense to the country that book was published; it has been the best book ever since. The schools of design went on successfully and gradually increased in number. The masters were appointed by the government; the different towns furnished the rooms and premises for the schools, but the government granted an appropriation to each locality sufficient to pay the master's salary, and help defray the expenses. The fees of the students and subscriptions did the rest. The experiment worked well, and a permanent foundation was soon laid by the

education of numbers of students who became masters and took positions as head designers in various manufactures. In the year 1851—the year of the great exhibition which was the result of the discussions of the Society of Arts, of which Prince Albert was the head—there were nineteen schools of design in the United Kingdom. As there were scores of towns where such institutions were needed, it was manifest that the problem of art education was only touched upon. In that year a result was brought about of the greatest importance to English art—the creation of a department of the board of trade called the department of practical art. The question was still looked upon as a trade question, and in that respect Massachusetts has proceeded with a similar idea in providing for instruction in industrial drawing. The creation of the department of practical art was due mainly to the results of the exhibition, the fact being established that the English people were deficient in art education, so that they could neither originate suitable designs for manufactures nor could they appreciate them when they were made. There was both ignorance, as it were, at the manufacturing centre and at the purchasing centre. The art of England, in fact, with the exception of high art, was in a barbaric state. The taste of the common people was little farther advanced than that of the South Sea Islanders. In fact, the images and ornaments in the houses of the working classes were scarcely as beautiful as those possessed by most savage tribes. Happily the direction of this movement fell into the hands of a practical man, Mr. Henry Cole, who has had the credit of suggesting the exhibition of 1851, sometimes given to Prince Albert. The schools of design were put into his charge, and he succeeded in making them very nearly self-supporting and making art education general. The first thing he did was to establish a normal school for the training and examination of art masters. It had been found that with the system of appointment which they had practised, namely, the selection of an intelligent and accomplished artist, and putting him at the head of the school, it did not by any means follow that the school was a success; because, although a very good painter, he might be entirely ignorant of the special industry of that locality. It was necessary that the teacher should not only be a painter, possessed of historical knowledge, and a lover of fine art, but also that he should be skilled in industrial art, and joined to this, that he should have practical teaching power. In order to secure this, a training school for art-masters was created, and the various schools of design throughout the United Kingdom were asked to send their best scholars to London to be trained as art-masters, the government deeming it profitable to give these men exhibitions and to give them the opportunity to study for a certain number of years, in order to secure competent teachers for the schools of art. In the prosecution of the purpose to make art-education general among the people, and to improve the taste of those who simply bought the goods, as well as of the designers, the first experiments were made in the direction of the public schools, a thing that had not been heard of before in England; and in order to train the masters for this, some of the students in the national schools of drawing in London were asked to teach classes of children a certain number of hours a week in order to familiarize themselves with the young. This was an experiment both as to the teaching powers of the masters and as to whether it was possible to teach the principles of drawing to young children. In various districts in London night classes were also established where the artisans were instructed. These experiments continued for a year or two, and resulted in establishing one fact which has been the key-note of all progress since. It determined that all the children in the public schools could be taught to draw. The night classes also established the fact that there was a large number of working-men and artisans who were ready to avail themselves of the instruction and pay for it. The government furthermore succeeded in inducing the provincial cities to establish training schools, and these have been gradually established, until at the present time there are nearly one hundred and fifty schools of art in full operation, headed by properly educated art masters, and from four to a dozen schools are established every year. During the past twenty years Parliament has annually voted a sum of money to be expended for the purchase of objects of industrial art for the museum at South Kensington, where the national school of art is located. It commenced in the year 1851 with an appropriation of ten thousand pounds for the purchase of the masterpieces of industrial art, and it has been appropriating annually a considerable sum ever since, so that there is now collected there such a mass of art material as exists nowhere else, and which enables students from the Provinces to receive a thorough training in all branches of art. The whole field of art study is sys-

tematically divided into six sections. To pass through all these the students are required to give at least six years' hard and constant study. It includes the practice of painting in all its branches, sculpture, artistic design, and every branch of art that is practised in the world, except some of the more technical subjects, such as porcelain painting and stained glass work. During the last thirty-six years, which may be said to be the period in which schools of art have existed in England, a very large number of towns have built special schools, with large and handsome rooms, and galleries of pictures for the study of art. One of the last appearances of the present Lord Derby was to open a school of art in Birkenhead, which had been presented to the corporation of Birkenhead by Mr. Laird. With regard to the teaching of drawing in the public schools, in order to that universal, besides creating a corps of art masters who passed long and searching examination carried on by the examiners of the science and art department,—in addition to this, in order to establish a constituency for the schools of art, a lower grade of instruction was established at the professional schools, called instruction of the second grade. Masters of the public schools are required to present themselves for examination in this grade, and to obtain certificates. And in addition to this there is a lower grade called the first grade, which is the standard of drawing in the public schools, so that teachers who have not passed the second grade can receive certificates in this grade. It is a distinctive advantage to every teacher to know how to teach drawing because every school is examined in drawing and the salary of the teacher is considerably increased, so that it is a very rare thing in England now to find a school in which there is not a certificated teacher of drawing.

In the change that took place in 1851, one of the most significant points was the transferring of the art educational department from the board of trade to the committee of the council of education, under whom it has ever since remained, and the whole administration is described as a science and art department of the committee of the council on education. The significance is that the subject was relieved of its special character and taken into the general domain of education, and the great work that has been done since is naturally owing to the recognition of drawing as an ordinary subject of education, and the provision for instruction in it, both of teachers and special masters, being regarded as an ordinary business transaction. Since the radical reorganization of the scheme of drawing in 1861 there has been a succession of international exhibitions, in which the influence of art education upon the manufacturers of the United Kingdom has been very easy to trace. Following the exhibition of '51 was the exhibition of '55 in Paris, followed by the exhibition of '62 in London, and again in '67 by the international exhibition in Paris. There was an improvement observable both in the design and manufacture of some of the most important branches of industrial art in the English department in all these exhibitions. The enormous strides to be observed in 1867 in every department of English manufactures, plating, rich iron work and working the precious metals, glass, upholstery, sculpture, ornamentation of furniture, designs for carpets, paper-hangings, book-binding, and all branches in which the art element is one of tangible value, convinced the critics and art writers that there was no system of art education in Europe that had produced so much fruit in the same time as the English system. The exhibition of 1862 showed such progress that the French government sent special inquirers into the English system of art education, who reported favorably upon it, and the exhibition of 1867 showed such results that from that time the system has been regarded as a model for the world. Meanwhile, in the small German states, in France, in Switzerland, and in other European countries the governments have been actively engaged in making art an important element in their educational schemes, seeing the immediate result upon the manufactures and therefore upon the wealth of the country, resulting from elementary training in the art of drawing in the public schools and special education in technical schools.—*Daily Advertiser.*

The Church Music Association.

The first concert of the Church Music Association took place last Tuesday at Steinway Hall before the usual large audience of the representatives of fashion, wealth, and refinement, exceeding in number some 2,000 persons. This is the more surprising when it is known that on that evening the elements were not propitious, and that a snow storm had steadily set in and continued during a greater part of the day and night. "Faust" had also been set up for that evening at the Academy of Music; but on this occasion the counter attractions at Steinway Hall had materi-

ally emptied the house, fully convincing the most skeptical that at least one of our local institutions is not without a vitality that can make itself felt when occasion requires.

The success of the Church Music Association is apparent to everyone, and we heartily congratulate its members on the good they are conferring upon the community by steadily persisting in a good course.

At the same time we could wish that, as the society progresses in the estimation of musicians and the public, it would address its attention to works of yet a higher order than those attempted. It is true the works given are very good of their kind; nothing could be more admirably selected than the last programme, but still there must arise opportunities in the future by which the works of Bach and Handel and some more modern, but equally learned musicians' works could be presented.

The elements composing the organization are extremely good. The chorus is now well balanced and composed of the freshest voices to be obtained in the city, and drawn too from a circle of society well sustained by wealth and comfort. The orchestra is large in numbers, never less than seventy performers, and the best that can be obtained; while the musical director and conductor, Dr. James Pech, although we cannot always agree with what he says in his analytical programmes, nor even, sometimes, with his reading and interpretation of the works performed—is a man of erudition, experience and culture in the profession he follows, and is sure, whatever he does, to do it with much intellect and ability.

The programme comprised Raff's overture: "Ein feste Burg ist unser Gott," Haydn's Second Mass and the music of the "Preciosa." In this the orchestra and chorus were complete, and in their laudable efforts were joined by the soloists.

It will be seen, here, that in the selection of the programme there is great variety of thought and character in the compositions selected. The Raff overture is well constructed and developed in a highly scholastic way, and, although ponderous, was a happy precursor to the light and almost effeminate composition, Haydn's 2nd Mass, which followed. In the first we had the richness and generosity of the modern treatment with all the scholarship of Haydn; in the latter an inferior melodic form sustained by a choral writing more instrumental than vocal in its character.

The Preciosa Music was, perhaps, delivered better than any other portion of the programme. There was more life and vigor displayed in the attack of the chorus and as a curiosity, the Orchestra played the accompaniments with more grace and lightness than our Orchestras are accustomed to do in this city. And here we must say, that from the numbers of the Chorus—there could not have been less than 300—the attack and body of tone ought to have been stronger and larger. This, probably, will be achieved in the course of time. The singing of the chorus on Tuesday night, however, was certainly better than on any previous occasion during the existence of the organization, which now bids fair to become the best singing society in the city.

The principal parts were taken by Mrs. Philip D. Gulager, Mrs. Jennie Kempton, Mr. Wm. S. Leggett, and Mr. Franz Rommertz. If these names are not very wide-spread in the world, they are known and esteemed here as vocal singers of great respectability. They very evidently united their efforts in the best way they could with those of the Chorus, Orchestra and Conductor in an endeavor to give the most finished interpretation to the works of the composers set down for performance.

Altogether the concert was an enjoyable one, and in the performance there was much to object to, as there must always be in connection with almost any effort in art, still there was much deserving our highest commendation and encouragement. Dr. James Pech, upon whom so much devolves, most decidedly deserves the best encouragement and thanks of the community for the earnest devotion he is giving to the highest interests of musical art in this city.

The next performance will take place early in February, on which occasion Mozart's Requiem in D minor, and a selection from Wallace's opera "Lurline" will be given. The former work has been underlined for rehearsal for several weeks.—*N. Y. Weekly Review*, Dec. 23.

Gilmore, his Book.

[From the Nation, Dec. 7.]

History of the National Peace Jubilee and Great Musical Festival. By P. S. Gilmore. (Boston: Lee & Shepard.)

It is wonderful what a man completely possessed by one idea, and blessed with blind faith and pugnacity sufficient to carry it out in face of every obstacle, can accomplish. If he is fanatically inclined, he may

found a sect, and gather together a vast community, as Brigham Young has done in Utah. If he is musically inclined, he may get up a prodigious festival, that shall set all New England singing, as Gilmore did in Boston two years ago. If his monomania is of a very aggravated type, he may write a book of seven hundred and sixty pages about it. And this, too, the irrepressible Gilmore has done. Even here he does not stop; for he is busy organizing another musical festival, to be given in Boston next June, in which not New England only, but all the world, shall take part. Every nation in Europe is to send a band of its best musicians, and a day is to be set apart for each nationality represented. Instead of a chorus of ten thousand voices, one of twenty thousand is to be organized. The orchestra is to consist of two thousand instead of one thousand players, and the building is to hold one hundred thousand people, in place of the fifty thousand who gathered in the Coliseum of 1869. As everything is subjected to the double process, we may then look for another volume of fifteen hundred and twenty pages which shall record the affair.

Mr. Gilmore's book is exactly such a production as we might look for. To say that it is egotistical but faintly expresses its character in this respect. From title-page to conclusion it is all Gilmore. What he thought, what he said, whom he saw, what they did and, above all, what he did, is the record of every page. The ingenuous man has even written out and printed the prayer that he offered up in the secret closet in the hour when he feared the whole affair was about to collapse. His hopes and fears, trials, obstacles, and final triumph, are all spread upon the record. Even the names of the ten thousand singers, the thousand instrumentalists, the ardentists, anvil-beaters, and the very ushers at the doors, are set down. A large part of the book is made up of comments of the press on the progress of his undertaking and its culmination. The author has also improved the opportunity to reflect on such persons as failed to give it support. He is particularly severe on Mr. John S. Dwight, of Boston, the editor of the *Journal of Music*. Mr. Dwight is known to all who are interested in musical art, as a man whose life has been devoted, in a quiet, unobtrusive way, to fostering and encouraging the highest and noblest forms of that art. It was absurd in Mr. Gilmore to suppose that he could harness him, and men like him, to his noisy, flaring musical chariot; and it is still more absurd on his part to indulge in foolish abuse of them because they would not permit themselves to be made the instruments of his egregious vanity.

Mr. Gilmore's history is long-winded and desultory. It is without literary merit, but has that sort of interest which pertains to all unreserved narratives of personal experiences. In all other respects, it is merely a literary curiosity.

P. S. Gilmore at Home.

[From the *New York Weekly Review*, Dec. 30.]

We learn from one of our contemporaries, that the indefatigable Gilmore has arrived safely at Boston, after an absence of several months in Europe, on his Jubilee mission, and that his efforts have been successful. It is also said that poets of the Boston Papers already begin to pour forth impassioned lyrics, and that their artists have painted in most vivid colors the gigantic Coliseum, and its impressive surroundings. Consequently the music publishers will soon be out with new songs, marches, polkas, &c., glowing with the white heat of enthusiasm, imitating the bells, drums, guns and gongs to be used on that great and notable day in next June, which will make the Hub famous forever, as the grand centre around which all aspiring *felloes* of note will hereafter be doomed to revolve.

The following is said to be a list of music already awaiting the press:

On Come to Town and see the Great Big Jubilee.
Song and Chorus.....Milgore. 30
The Jubilee Maker was never a Quaker. Solo. Morg. 50
O Hear those Soothing Sounds Ascending,
while Guns, Gongs, Drums and Bells are Blending.
Quartet.....G. S. Patrick. 75
High Ding Diddle, the Jubilee Fiddle
Got Mad with the Jubilee Drum. Duo.....Patmore.

The grand opening hymn of welcome to foreign delegations, to be sung by 500,000 voices, accompanied by 10,000 instruments, 100 siege guns, 500 anvils, 2,000 gongs, and all the bells of America,—by electricity,—combined, will be as follows:

HIM OF WELCUM.

I.

We greet you, brethren, from over the deep;
You cum here to jubilate, then pray do not weep.
You cum to the land where the fiddle is free,
Where millions may jine in the grate Jubilee.

II.
You cum to a land where the power of song
May blend with the cannon, the anvil and gong;
Where Mormons are squelched, with that cuss slaverer;
Then why should we not have a big Jubilee.

III.
Then welcum thrice o'er to our musical feast,
Brave Lions and Eagles, and Bears of the east.
Our bold bird of freedom with pleasure will scream,
To the echo of ten thousand whistles of steam.

IV.
Then jine in our song. As the chorus swells high,
We'll vow that in peace we will live till we die.
And then to Pat Gilmore three cheers will we raise,
While heaven's vast dome is a-roar and a-blaze.

The Fourth Symphony Concert.

[From the *Advertiser*, Dec. 19.]

In the rich programme of yesterday's concert the name of Beethoven is conspicuous. Three out of the five numbers were by him; his gayest symphony, his most brilliant concerto for piano and his best song. The opening piece was Gade's Highland Overture, and Weber closed the feast with his overture, "The Ruler of the Spirits." After the Gade Overture Mr. John S. Dwight came forward to explain that Miss Mehlig had arrived in New York, but too late for the concert, and that the Committee had prevailed upon Mr. Leonhard to play in her stead. Mr. Dwight's announcement was received with applause. That there was little occasion for disappointment was the general feeling after the first movement of the concerto. When Beethoven played this concerto for the first time at the concert which he gave at Vienna on the 22d of December, 1808, Reichardt, himself a good musician, designated it as a new piece of immense difficulty, and wrote of Beethoven that "he played it in the quickest time and so excellently well as to astonish every one." This remark might well be repeated of Mr. Leonhard, who excelled himself in his performance of yesterday. All the fire and all the tenderness that the piece called for freely flowed from his fingers. The delicacy of his touch in pianissimo passages and the unerring certainty with which he overcame difficulties of the most formidable kind, were alike admirable. Mr. Leonhard has the courage and possesses the ability of playing a pianissimo in which every tone is just audible, and yet so distinct as to pervade the whole house. The Andante, a noble song of lament, was so exquisitely rendered as to move almost to tears. The orchestra bravely seconded his efforts. The principal motive of the first movement strongly reminds one of a motive in the cycle of songs entitled "An die ferne Geliebte" (to the distant sweetheart.)

Mr. Leonhard played the accompaniment to "Adelaide" with his usual skill, and Mr. Giogner-Castelli sang with fine feeling, evidently husbanding his voice, however, in such a way that, with all his taste and with all the artistic refinement of his style, his rendering produced an impression of sameness. It was the lack of fervor, of passion, resulting, as it seemed to us, not from a want of feeling, but from the fear of overtaking himself.

The rest of the programme was in the hands of the orchestra, and most excellently did our musicians carry it out. We can honestly praise every and all their performances. The sparkling gayety of Beethoven's symphony; the dreamy opening of Gade's overture, with its suggestions of health enveloped in mist, followed by the exciting chase; the weird, wild ghost scenes, as well as the sweet melodies in Weber's overture, all were rendered unexceptionably finely, tastefully. The latter piece, which in its present form was first played at Munich, on the 11th of November, 1811, is not one of Weber's most brilliant efforts; still it is good music for a composer of eighteen or twenty. He was about that age when he composed it for his opera "Rübezaki," at Breslau. We were glad to notice among the performers the familiar faces of the members of the Mendelssohn quintette club, who are at home again for the winter. The concert was thoroughly good in all its parts.

The Fifth Symphony Concert.

[From the *Daily Advertiser*, Jan. 5.]

Yesterday's delightful concert was made more attractive than the orchestral selections could possibly have rendered it, by Miss Anna Mehlig's faultless performance. Her selections helped to make the programme homogeneous, and to make it, if we may so say, grandly and characteristically ethnological. The first and last pieces brought up the life and love of German knights in the middle ages, being overtures to two old German legends. The symphony carried the lover to the heaths, the sea-shore of Scotland and the merry-making of her people. The Rondo of the piano-concerto, and indeed the whole of that number was essentially Polish, having all the tenderness and passion characteristic of the Slavonic races. And the "Rhapsodie" opened up to mental vision the *paszta* of Hungary with its grotesque gypsies and their fantastic violins and tambourine music.

Miss Anna Mehlig evidently felt quite at home; besides the ease and self-command in her bearing,—the result of her artistic consciousness of the fulness of her powers,—there was that in her mien which seemed to say: "I am glad to be among you again." Her playing impressed as it has ever impressed her audiences. There was no effort; all was grace, delicacy and strength combined. It would be useless to attempt a critical analysis of her playing, which was simply perfect. The concerto by Chopin is well known. The long introduction by the orchestra suffered not a little from being heard immediately after so beautiful a piece of orchestral music as Mendelssohn's overture to "the fair Melusina." There is in much of Chopin's music a whimsicality, almost amounting to sickness. Some of these traits are exhibited in the *allegro* of this concerto. Many of Chopin's effects are but pretty conceits, pleasing by the richness of the coloring, lulling the senses with delight, astonishing by their mechanical difficulty very often, but hardly warming the hearer, hardly firing the mind with enthusiasm as Beethoven almost always does. It is *genre* painting; still-life with a strong national flavor. Beethoven's is grand historical painting. The most characteristic part of the Chopin concerto is the Rondo, with its pretty, fresh, almost coquettish first motive. The immense difficulties of this composition were overcome so easily by Miss Mehlig, that an uninitiated person, who did not see the agility of her fingers, might have thought the piece quite easy. In the "Rhapsodie Hongroise," she had an opportunity to show, not only her dexterity and skill, but also her strength, which is quite marvelous. It need not be said that she kept it within the bounds of the beautiful. Liszt composes as he only can compose who knows all the resources of the piano. And Miss Mehlig called them forth as the master intended. The audience showed the delight caused by her playing by calling her out twice. The orchestra, who were as active in their plaudits as the rest of the audience, played the accompaniment to the concerto most delicately and excellently. So they played the two overtures. Of the symphony, the *Vivace*, taking the place of the *Scherzo*, was played most to our taste. There was some slight unevenness noticeable in the other parts hardly enough, however, to deserve mention.

All the orchestral portion of the concert belongs to the modern school of symphonic composition, and, as the names of the composers, Mendelssohn and Schumann, warrant, to the best class of it. It can hardly be fully understood without a knowledge of the fairy-tale of the beautiful Melusina, or the legend of "Genoveva." The musical listener will discover the principal elements of the former tale in the opening motives, which unmistakably portray the wavy, undulating element whence the fair Melusina comes among men, and the martial character of the knight who woos and wins only to lose her. So the thrice-repeated cry of woe is easily recognized, and the pain at parting when Melusina returns to her home in the waves. Schumann's overture is not so easy to fathom unless one knows the legend. Still Golo's ardent passion and the triumph of virtue are depicted with sufficient plainness to be recognised. Mendelssohn's symphony is a landscape full of life, and even without having been in Scotland one can breathe upon the expanse of the moors, hear the thundering voice of the waves and vividly see and feel the storm. The national bag-pipe is unmistakable in the *Scherzo*, the legends of heroic ancestry with their feuds and loves are well described in the *Adagio*, and the exhilarating, swift movement, ending in a hymn of praise, which closes the symphony, is full of glorious reminiscences of sport and open-air life and enjoyment.

Music at Dublin University.

The general interest excited by our remarks in a recent article on the Royal Academy of Music in Dublin, induces us to present our readers with a brief account of the system pursued at the University in that city for the encouragement of musical education, and of the regulations adopted for the granting of musical degrees. Trinity College, or Dublin University, for they are really interchangeable terms, has a musical professorship which is at present filled by Dr. R. P. Stewart, who was elected in 1861, and holds office as organist of S. Patrick's and Christ Church Cathedrals, besides conducting the practices of the College Choral Society, and assisting in the Academy of Music as professor of the piano-forte and harmony. The books of the university were mutilated and destroyed to such an extent in former years that it is difficult to ascertain who was the earliest occupant of the music chair; but the first professor of whom we have any definite record is the Earl of Mornington, whose name is well known on both sides of the Channel. He appears to have been appointed in 1764, and resigned ten years later. Musical Degrees were conferred for some time after by diploma, the name of the candidate being submitted, according to a regular form, to the whole senate, whose "grace,"

or permission, was a necessary preliminary to the granting of the degree; and even now, although the system of examinations is strictly enforced, the form is still maintained, sometimes resulting in the exclusion of unpopular or unsatisfactory persons. The chief feature, however, in the arrangements at Dublin, and that in which they differ from the sister universities in England, lies in the regulation—introduced, we believe, by Dr. Stewart—that no person shall be admitted to the degree of Mus. Bac. who has not previously passed a general examination, unless he be already a graduate in Arts. This rule naturally diminishes the number of candidates, but at the same time it must be admitted that it is a salutary provision, well calculated to raise the Art and its professors in the estimation of the public. An additional inducement to candidates to graduate in Arts before they present themselves for the musical examination is afforded by the reduction of the fees for the latter degrees to one half the sum charged to non-graduates. At Oxford and Cambridge, as our readers are probably aware, there is no such general educational test, the only preliminary to the Musical Degree being the production of a certificate from one or two graduates, stating that the candidate is a fit and proper person for admission as a member of the university. It may be added that no residence is called for at Dublin by the enforcement of this regulation, for it is possible to graduate in any Faculty in Trinity College by merely going up to the terminal examinations and paying the fees, so that the additional requirements throw no real obstacle in the way of the young professor, provided he possesses the needful education.

In order to make the matter perfectly clear we append the official copy of the Regulations:—

PRELIMINARY CONDITIONS.—A Bachelor of Music must be matriculated in Arts,* and if he shall not have obtained his degree of Bachelor of Arts, must pass, in addition, an Examination in the following subjects:—(1) English Composition, History, and Literature; (2) a Modern Foreign Language; (French, German or Italian); (3) Latin, or, instead of it, a second modern Language; (4) Arithmetic. He must also lodge with the Senior Proctor, at least one month before the day of the Public Commencements at which the degree is conferred, the full score, legibly written, of a piece of Vocal Music, of which a portion at least must be in four real parts, with accompaniments for an organ or a stringed band.

EXAMINATION FOR THE DEGREE OF MUS. BAC. The above conditions being fulfilled, the Candidate (provided his musical composition is approved of by the Board) must pass an Examination in the Theory and Grammar of Music, and in Thorough Bass, to be held by the Professor of Music, assisted by one or more Fellows appointed by the Board. He must also, if required to do so, conduct the performance of his compositions, produced at his own expense, in one of the public Halls of the College, according as the Board may direct. The Proctor cannot supply for the private grace of the House till these conditions are fulfilled.

EXAMINATION FOR THE DEGREE OF MUS. D.—A Doctor of Music must have obtained his degree of Mus. B.,—and must compose and conduct, under the conditions already mentioned in the Mus. B. Examination, a piece of Vocal Music, of which a portion at least shall be in eight real parts, with accompaniments for a full band. Before the private grace of the House is obtained, the Candidate must pass an Examination on Instrumentation, and such other subjects connected with the Theory and Practice of Music as the Professor of Music may think fit. The Candidate will also be required to write, within a prescribed time, pieces of Harmony on given subjects, or on given basses.

FEES.—Bachelors of Arts in the University of Dublin will in future obtain their Degree of Mus. B. for fee of £5. This Degree is intended to show that a sound practical knowledge of Music has been attained, sufficient to manage and conduct a choir, or to officiate in Cathedral or Choral Services. Under all other circumstances, the fees will be as follows:—

For Bachelor of Music	£12 0 0
" Doctor	22 0 0

N. B.—These fees are additional to the Matriculation Fees above mentioned. Both the Degrees may be taken on the same day, provided all the conditions are fulfilled.

As a means of showing the nature of the examinations to which the students have to submit, we are enabled to append the following paper, which was set at the examination for the degree of Bachelor of Music in Trinity Term, 1866:—

1. Give the derivation of the word Scale, and explain its meaning as applied to Music.
2. By the Dominant Chord modulations to various keys are effected; assign a reason for this.
3. Resolve the intervals of this chord regularly.
4. How are these intervals treated when the Interrupted Cadence is employed.
5. Give the fundamental basses of the following chords, figure their intervals, and resolve them:—



6. Consecutive or parallel 5ths and 8ths are, for the most part, forbidden in part-writing—can you assign reasons for this?

7. How would you avoid these faults?
Copies of the following Works placed before the Candidates.

8. How has Handel avoided the former in the "Hallelujah" from *Messiah*? and how the latter in the chorus, "Worthy is the Lamb" from the same?

9. Can you recall any thing in Mozart's *Zauberflöte* Overture which seems to set one of these rules at defiance; and can you explain and justify Mozart's treatment?

10. Define Counterpoint; give the derivation of that term; and describe the various orders of Counterpoint.

11. Give examples of plain and of florid Counterpoint.

12. What is double Counterpoint? Can you point out what description of double Counterpoint is employed in the first movement of Mozart's Sonata in C minor; or Beethoven's Sonata in A flat (Op. 26); or Mendelssohn's III. Symphony?

13. Harmonize in five real parts, without the aid of a musical instrument, Luther's Choral "Ein feste Burg ist unser Gott."

14. Harmonize in five parts the same, placing the melody in the second tenor.

15. Harmonize in five parts the same, placing the melody in the bass.

It will thus be seen that the Dublin degrees are of real practical value, and when to the musical test we add the previous examination in Arts we have a definite proof that men who are able to pass through the curriculum are armed at all points. Whether some such modification of the existing rules at Oxford and Cambridge would not be attended with satisfactory results is we think, well worthy of the attention of the professors, but we confess that we look with still greater hope in this respect to the University of London, which from the fact of no residence being required seems specially suited to meet the wants of musicians engaged in active work. The one thing useful at Burlington House is, we imagine, the provision of sufficient funds to defray the cost of the examinations but this ought scarcely to be permitted to stop the way of progress at an establishment where a public test is afforded in every other branch of study, and where a man can now become Doctor of Science or Doctor of Literature—every thing in fact but a Doctor of Music. At any rate Dr. Stewart has taken a step in the right direction, and we trust that ere long his example will be imitated at all our other great seats of learning.—*Choir.*

Music Abroad.

LEIPZIG. The programmes of the Gewandhaus Concerts, since our last report, have been as follows:

Third, Oct. 19. Overture to "Medea," Bariel; Recit. and Aria from Bach's "Pfingst-Cantata," sung by Frau Amalia Joachim; Schumann's Piano Concerto, played by Frau Clara Schumann; Songs with Piano ("Zuleika," Schubert, "Gruss," Mendelssohn); Piano Solos (Gavotte, by Gluck; Andante in F, Schumann; Impromptu, Op. 142, F minor, Schubert).—Symphony in E flat, Schumann.

Fourth, Oct. 26. Symphony, No. 4, in B flat,

* *Matriculation* may be defined as entering the University, which is done by passing the Entrance Examination in any two Latin and two Greek books the Candidate may select, in English and Latin Composition, in Elementary English History, in Modern Geography and in the Elements of Arithmetic and Algebra. The Matriculation Fees amount to £15.

Gade; Beethoven's "Ah perfido!" sung by Fr. Amalia Joachim; Beethoven's 3d Piano Concerto, in C minor, played by Mme. Schumann.—Scherzo for Orchestra (first time). Goldmark; Songs by Schubert ("An die Musik," "Geheimes," "Die Täubchenpost"); Piano pieces by Schumann, played by Clara Schumann: "In der Nacht" (from *Fantasiestücke*, op. 12), No. 4 of *Nachtstücke*, op. 23, "Scherzino" from the *Faschingsschwanke*; Overture to "Leoneore," No. 3, Beethoven.

Fifth, Nov. 2. Mendelssohn's "Midsummer Night's Dream" Overture; Aria from Boieldieu's "Jean de Paris," sung by Frau Isendahl-Eggeling, court opera singer at Brunswick; Mendelssohn's Violin Concerto, played by concertmeister Lauterbach of Dresden; Songs: "Es weiss und räth es doch Keiner," Mendelssohn, "Unbefangenheit," Weber; Arioso for Violin, Rietz.—Sinfonia Eroica, Beethoven.

Sixth, Nov. 9. Concerto for two Violins *obligato* (David and Röntgen), Violoncello *obligato* (Hegar), and string orchestra, by Handel (with Cadenzas by David); Recit. and Aria from "Figaro's Hochzeit," sung by Frl. Marie Mahlknecht; Concertstück (Introd. and Allegro appassionato), Schumann, played by Capellmeister C. Reinecke; Songs: "Ich hatte einst ein schönes Vaterland," by E. Lassen, "Das Fischermädchen," Schubert; Fantasia and Fugue, for piano, Mozart.—Symphony by J. J. Abert (first time, conducted by the composer.)

Seventh, Nov. 16. Part I. Gade's "Comala," dramatic poem after Ossian, (the solo by Frl. Gips, Gutzschbach and Borée, and Herr Gura).—Part II. Schumann's music to Byron's "Manfred," with connecting poem by Richard Pohl, recited by Otto Devrient.—Rather a sombre programme! "Gray upon gray," as the critic of the *Signale* (Bernsdorf) says.

CARLSRUHE. At a Museum concert in October were performed: Overture and Garden Scene from Schumann's music to Goethe's *Faust*; "Song of Fate" from Holderlin's "Hyperion," for chorus and orchestra, composed and conducted by Brahms; Songs by Schubert; Scenes from Second Part of Goethe's *Faust*, Schumann. The principal solo singers were Frl. Schwarz and Julius Stockhausen.

PRAGUE. The latest novelty, *Svatojanské Prondy* (*The Rapids of St. John*), at the National Bohemian Theatre, is by Richard Rozkosny, who was highly successful with his first essay, an operetta, produced last year. It has made a decided hit. *Svatojanské Prondy* is distinguished by melodic freshness, warmth of feeling, and an elevated style. There is a report that it is to be produced at the German Landestheater. —M. Smetana is just finishing his national opera, *Lidusa*. Another new work, *Bukovin*, the first dramatic attempt of a young composer, Zdenko Fibich, will shortly be produced. M. Fibich is said to possess considerable ability. In addition to the above, there will, probably, be produced during the present season, two other national works—comic operas—by A. Dworzak, A. Primayl, and K. Bendík; Gluck's *Iphigenie in Tauris*; and Spontini's *Vestalin*, not forgetting the two Russian operas, *Rusalka*, and *Russian and Ludmila*, the former by Dargomijjskij, the latter by Glinka. It will be seen from the above, that, in the way of original dramatico-musical activity, this capital beats for the moment all the other European capitals—like Colman's two fat single gentlemen—“rolled into one.”

HAMBURGH. Mad. Joachim and Mad. Clara Schumann appeared at the Second Philharmonic Concert. The following was the programme: Symphony, D major, Bach; Recitative and Air from *Semele*, Handel (Mad. Joachim); Pianoforte Concerto, A minor, Schumann (Mad. Clara Schumann); "Rhapsodie," Brahms (Mad. Joachim); Gavotte, Gluck; Scherzo, Mendelssohn; and Symphony, C major, Mozart. Two days subsequently to the date of the above concert, the two ladies gave a Matinée on their own account. The programme comprised Sonata, D minor, Beethoven; Air from the *Weihachtsoratorium*, Bach; Chromatic Fantasia with Fugue, Bach; "Colma's Klage," Schubert; Nocturne B major, and Scherzo, B flat minor, Chopin; Songs and Pianoforte Solos, Schumann.

At the Stadttheater, a new opera, *Die Rose von Bacharach*, words and music by Herr Scherff, has

been produced with decided success. The music is a cross between Weber and Lortzing.

DUSSELDORF. Concert of the Universal Musical Association: *Judas Maccabaeus*, Handel; Solo Singers: Mdles. Gips, Assmann, Herren Wagner and Bletzacher.

LEIPSIC. Third Concert of the Euterpe: Overture, Witte; Air from *Le Nozze*, Mozart (Madame Loui-a Reinhold); 2d Symphony, C major, Schumann; Songs with Pianoforte Accompaniment (Madame Reinhold); "Huldigungsmarsch," R. Wagner. —Concert in the Gewandhaus for the benefit of the poor of the Town: Overture to *Joseph*, Méhul; Air from the same (Herr Müller, from Lemberg); Andante from the *Tragische Symphonie*, Schubert; Concert-Aria, Mozart (Herr Krolop); *Requiem*, for soloists, chorus, and orchestra, Lachner (vocalists: Mesdames Mahlknecht, Friedlauder, Kindermann, Herrn Müller, Krolop).

Paris.

The seventh concert at the Conservatory offered the 8th Symphony of Beethoven; Chorus of *Nymphes de Psyché*, by Ambroise Thomas; Symphony to "Hymn of Praise," Mendelssohn; *O vos omnes*, unaccompanied chorus, by Vittoria; Overture to *Euryanthe*, Weber.—M. George Hainl directed.

Sixth Popular Concert, given by Pasdeloup at the Winter Circus, Sunday, Dec. 10; programme: Symphony in D minor, Schumann; Air from the *Prometheus* Ballet, Beethoven; Symphony in G-minor, Mozart; *Marche Heroique* (first hearing). Saint-Saëns; Overture to *Freyschütz*, Weber.

Carlotta Patti, with several of the first artists, gave a concert, Dec. 19 in aid of the Chicago sufferers.

The programme of M. Pasdeloup's fifth Popular Concert consisted of: Overture to *Athalie*, Mendelssohn; Heroic Symphony, Beethoven; Hymn by Haydn (by all the strings); Fragments of Rubinstein's "Ocean Symphony"; "Invitation to the Waltz," Weber, (for orchestra by Berlioz.)

BERLIN. The musical season at Berlin has fairly commenced, and its first legitimate week has been distinguished by two events of the greatest interest to all votaries of the divine art. One was a concert given by two of its high-priestesses, Mmes Joachim and Schumann. The former is unquestionably the first *Liedersängerin*—imperfectly rendered by "ballad singer"—in Germany. Gifted with a magnificent voice, the lower register of which reminds one of Alboni in her best days, and with that rarest of endowments, a perfectly correct ear, she exhibits in her vocalization the results of arduous and careful study. Here is one of those rare musical natures that impart something of their own inherent beauty and grace to everything they touch—even to works in themselves so noble and complete, that the most accomplished and appreciative musicians are apt to believe that nought can be added to their native charms. Mme. Joachim's interpretation of Schumann's or Schubert's songs can only be compared to a portrait by the hand of a great painter. The original is there delineated, and to the life; but there is more in the picture than a mere likeness—there are admirable inspirations of genius and evidences of individuality that have sprung up under a master-hand, enhancing ten-fold the delight and value of the "counterfeit presentment."

With Clara Schumann's playing you in England are as familiar as we are in Germany; but I cannot help fancying that she feels herself more in her element here than in a London concert room. Encoring is *contra bonos mores* in Berlin, and wise is the unwritten law that proscribes it as a rule; but we broke the rule the other night, and were not to be denied, in favor of a "gavotte" by Gluck, which Mme. Schumann played with such exquisite grace and finish that the audience, though most cool and critical, broke out into real tempest of applause.

The second treat of the week was Professor Joachim's Quartet Concert—one of the numbers being Beethoven's monumental quatuor (Opus 130), of all compositions for strings the longest, most difficult, and most sublime. One of the most attentive listeners to this glorious work—executed with rare ability by Joachim and his lieutenants—was Field Marshal Count Von Moltke. As I entered the ante-room of the Academy of Music I met him face to face; he had just arrived, in undress uniform and on foot, without aide-de-camp, servant, or companion of any sort, and was patiently awaiting the end of the first

movement to go to his seat. I will venture to assert, that no one in that crowded hall, although every other person present was a musician *aux bouts des ongles*, enjoyed or appreciated the performances of the evening more keenly than did the stern-visaged strategist who has contributed more than any other man to the overthrow of two mighty Empires and the alteration of the "balance of power." His excellency, by his own account, has never enjoyed better health than now; and, indeed, like the king, he walks, rides, and works with as much ease and vigor as though he were a robust youth, instead of having already outstepped the Biblical limit of human life.—*Daily Telegraph* (London.)

DUBLIN.—A lecture, the fourth of a Series on "Musical Forms" was on Saturday afternoon delivered in the Examination Hall of Trinity College, Dublin, before an extremely large and fashionable audience by Dr. R. P. Stewart, on "Dance Music." The lecturer commenced by explaining the strict meaning of that department of music classified under the heading which formed the subject of his lecture

—namely, the rhythmical arrangement of harmonious sound according to certain laws which, when put actively into operation, tend to produce not unfrequently an almost involuntary tendency to mark the time by a sympathetic movement of the limbs. Savages mark this by clapping the hands, but amongst civilized nations it is performed by movements of the body, the accurate attainment of which has been made an important item in modern education, and forms, when fully reached, one of the most graceful accomplishments. Having traced the origin of the dance from a remote period, and shown that, like most refined arts, it first took its rise in connexion with religion, Dr. Stewart alluded to examples of this shown in the writings of antiquity, and even in the sacred records, as when David danced in thanksgiving to the Lord. He next turned to an account of its cultivation by the Moors and Spaniards, which latter people employed it so freely in aiding their devotions that an aged Cardinal was known to unbend his stateliness in the exercise, and a special dance was at one time composed for the nuns of a celebrated convent, to be employed by them in offering up their hymns. But the dance soon lost much of its connection with religious ceremonies, and became extensively cultivated as a national amusement. In France and Italy it was carried to a still higher degree of perfection than in Spain; and although choirs of boys, with an accompaniment of many instruments, were used to perform the dancing portion of the High Mass Service, just as the early Christians used to employ the dance while engaged in offering up their less complicated form of worship, yet it was chiefly cultivated as a national amusement. Turning first to a consideration of the later and more elaborated and secular forms of dance music in Spain, Dr. Stewart proceeded to enumerate and explain in succession the different dances peculiar to that country. Some were slow and majestic, some sprightly and gay, many remarkable only for the splendor which accompanied their production. Of one of these Dr. Stewart, assisted by several well skilled amateurs, gave separate examples—that is of the music. The course of the dance in Italy and in France was next traced, and exemplified down to the present time, in a manner equally full and agreeable. Amongst these examples there were given specimens from some of the finest operas—notably one from the ballroom scene in *Don Giovanni*, where that prince of schemers induces his valet to get up a scene of confusion, in order that he may have an opportunity of indulging in his flirtations. Three different dances were played at the same time on Saturday in illustration of this. One on the piano, another on the violin, and a third on the harmonium, and showed very beautifully the conception of the great composer. Alluding then to Germany, Poland, and next to the old English country dance, which has been superseded by the new-fashioned quadrilles, &c., Dr. Stewart gave some delightful examples of all, and concluded his discourse by reviewing the melodies of Ireland, introducing, at the same time, one of the Irish jigs which are familiar throughout the country. The lecture, independently of its instructive features, was really a selection of well-rendered music, over a great range, and affording rare gratification to a crowded audience.—*Lond. Choir*.

JENNY LIND IN FLORENCE. Florence, notwithstanding gay Paris is once more accessible, is beginning to show a goodly number of winter visitors. The most noticeable at present is the once great cantatrice, Jenny Lind, who with her family has elected this fair city to pass the winter months. Of course all the Americans are on the *qui vive* to see and hear this famous songstress, and an opportunity was given last evening by the fair wife of the American consul,

Mr. I. L. Geaham, at her elegant apartments, where a most delightful entertainment was given in honor of Mme. Goldschmidt. Nearly one hundred persons were present, mostly Americans, some Italians and French. Jenny Lind, robed in high-necked gray silk, trimmed with purple, an India muslin cape and fall of lace over the back hair, which is still worn in the same style as when she charmed her audiences thirty years ago, looked somewhat ancient amid the elegant full-dress toilets of all the other ladies present; but her kind face and pleasing manner captivated no less than formerly. Time has not been more lenient to her than to the rest of mortals. She looks fully her age, and that magnificent voice has lost much—very much of its pristine glory and power; but that she can still sing she gave evidence last evening in her exquisite rendering of a *morceau* from Handel's oratorio "Penseroso," to the piano accompaniment of her husband. Her execution was faultless, and much clearness and sweetness remain to testify to what her voice has been. Her manner to the other ladies who sang was charming. She highly complimented the Italian method of singing, represented by Mrs. D. C. Hall, of Boston, whose fine mezzo-soprano voice in Luzzi's "Ave Maria" gave evidence of culture in that school and much natural taste. The fair hostess gave, with much taste, some Italian arias. Everything passed so delightfully that many will remember this evening passed in the company of Jenny Lind with much pleasure and satisfaction. I have been told that Mme. Goldschmidt says her young daughter, aged fourteen years, promises to surpass her mother in the quantity and quality of her voice.—*Corr. N. Y. Herald.*

Dwight's Journal of Music.

BOSTON, JAN. 18, 1872.

Symphony Concerts.

The fourth and fifth Concerts of the Harvard series were notable occasions, attracting larger audiences than usual, enjoyed and talked about by everybody. The glowing criticisms which we have copied from one of the morning Dailies may serve as a fair specimen for all of them,—at least in point of enthusiasm. The programme of the fourth concert (Thursday afternoon, Dec. 28) was as follows:

Overture: "In the Highlands".....Gade.
Fourth Piano-Forte Concerto, in G, op. 58.....Beethoven.
Hugo Leonhard.

Fourth Symphony, in B-flat, op. 60.....Beethoven.
Song: "Adelaide".....Beethoven.
Carl Glogner-Castelli.

Overture, to "The Ruler of the Spirits," ("Rubegahl").....Weber.

This programme was a departure from the original design, which had more contrast. That Symphony and that Concerto of Beethoven are not just the two works we would place together; but it happened that Miss MEHLIG, who was to have played in this concert, could not arrive from Europe in season for consultation, but had sent word by letter that she would play "Beethoven in G;" when she finally arrived so late that Mr. LEONARD was called upon to take her place, the most convenient thing for him to do, involving also the least change in the programme, was to play that same Concerto. And this he did more admirably than ever before; for on several occasions (in past years) he had played it in a manner so artistic and poetic, with such a delicate appreciation and reproduction of its deep spiritual beauty, that we had all come to associate him with every memory of its witching strains. This time, undertaking it at a day's notice, he made it purely an act of artistic devotion, and the effort was indeed blest. In perfection of technical execution, as well as in poetic aspiration, he surpassed himself, felicitous in each and every part. We doubt if any artist could have brought the pathos and the beauty of that exquisite recitative in the Andante, answering to the stern unisons of the orchestra, more deeply home to every listener with any soul of music in him. His pianissimo, as fine as possible, (yet without soft pedal), was perfectly distinct in every note. The buoyancy and brightness of the Rondo brought imitable sunshine. The Cadenzas by Moscheles, woven out of the Beethoven themes, but not quite of the same texture, not in the Beethoven spirit, were executed with a brilliant, faultless virtuosity. Such

artistic service could not fail of most unanimous and hearty recognition. Mr. L.'s reluctance to keeping himself further in the foreground by playing a solo in the second part, in the place of Miss Mehlig, gave us a welcome, though brief opportunity of listening for once to the refined and highly cultivated vocal art of Mr. GLOGNER-CASTELLI, for some years professor of singing in the Leipzig Conservatory, but for the year past established here in Boston as a successful teacher. Mr. Glogner is much more than a mere singer; he is a musician, and a musical character in the best sense. His tenor voice is not powerful, at least for the great Hall, and a little dry in quality, yet it is very sweet and musical, evenly developed, flexible, and used with admirable method. Seldom have we heard Beethoven's great love song sung with so much truth of feeling, so much delicate, refined expression. If to some it seemed a little cold, it was because the singer had caught cold physically and was naturally somewhat timid in the free use of so sensitive an organ.

The Orchestra, (increased this time by the Mendelssohn Quintette Club, giving us eleven first violins and six good 'cellos), played with excellent precision, sympathy and light and shade in nearly every part of every piece. Their rendering in the Concerto was very nice and delicate. Beethoven's Fourth Symphony—which we should call the warmest and most love-fraught, rather than "the gayest" of his Symphonies—went remarkably well, the wind instruments in the Minuet and Trio and the Finale, which are gay, leaving little to be desired. The solemn opening (suggesting solitude and silence far above the world) and the exhilaration as of mountain air, in Gade's overture, were impressively brought out. The task of difficulty was the one new piece of the programme, Weber's Overture to one of his youthful operas, "Rübezahl," to which he afterwards gave the name of "Der Beherrscher der Geister" (Ruler of the Spirits). It is thoroughly Weber-ish and anticipates much of the weird supernatural vein of the Freyschütz, while sweeter passages alternately for horns, clarinet, oboe, flute (the fagotto being very active among the subterranean spirits) have more of the charm of Oberon. There is a wild, impetuous life in it, full of originality and fine invention, and it has the unity of form, the concentration and conciseness, the color contrast, and effectiveness of a romantic overture in the best sense. Either we overrate it, or the critic of the Daily has failed to see its real worth. As we said, it bristles with difficulties for the instruments, abounding in singular and crooked *obligato* melodies for now one, now another, and requiring thorough practice to bring it out so clearly and effectively as it was given.

For the fifth Concert (Jan. 4) Miss ANNA MEHLIG was on hand (as also at the Public Rehearsal two days earlier), and this the programme, than which no one has been more heartily enjoyed this winter:

Overture: "The Fair Melusina".....Mendelssohn.
Piano-Forte Concerto, in E-minor, op. 2.....Chopin.
Miss Anna Mehlig.

Third Symphony, ("Scotish"), in A-minor, op. 56.....Mendelssohn.

Piano Solo: "Rhapsodie Hongroise".....Liszt.

Miss Anna Mehlig.

Overture to "Genoveva".....Schumann.

Here again there was hardly enough of contrast, inasmuch as the Mendelssohn Symphony had to be substituted at a late hour for the promised orchestral arrangement by Joachim of that very noble and symphonic Duo, in four movements, op. 140, by Schubert, which, after some rehearsal, was deemed impracticable for the present. It itself, however, the Symphony in which Mendelssohn, in the fresh, full vigor of his young imagination, has so vividly embodied his impressions of a tour in Scotland, is ever welcome, and this time its every movement seemed to be drunk in with a sincere delight not too soon yielding to satiety. For it was uncommonly happy in the rendering; particularly the frolic, quaintly national *Vivace*, where the wind instruments commingled with most musical precision, delicacy and proportion with their bright bits of melody,—as well as the *Allegro vivacissimo*. The violins, too, were quite up to the mark, sensitively quick and true, and the violoncellos in the *Adagio* were very rich and tender.

The opening and closing Overtures, each a rare product of its kind, while both embody legends of old German chivalrous romance, are yet as different in their individuality as the two men who wrote them, and interesting for comparison although requiring to be set so far apart. The *Schöne Melusine* was never more fascinating in its alternation of cool sportive watery life with motive of heroic, manly character. Only we thought it opened in too quick a tempo for a wholly clear and even picture. After it, as has been truly said, the long orchestral introduction to Chopin's Concerto seemed comparatively weak and thin,—for with this genius of the pianoforte, in a sense so peculiar and exclusive, instrumentation was not a strong point. Schumann's exciting and impassioned "Genoveva" Overture is one whose power and beauty does not cease to grow upon hearers who are deeply musical (we do not mean learnedly), though they heard it at least for the seventh time, if they have followed up these concerts from the first. There is something about it which makes it always new and always appetizing. With all its restless *agitato*, it yet has perfect unity of form and logical development, still growing to a splendid climax (splendidly rendered this time), while it is relieved at intervals by most delicious and refreshing sounds of woodland life and of the chase, harbingers of hope to exiled injured innocence. In this Overture Mr. ZERRAUN and his orchestra seemed to have studied to do their very best, and that was very good indeed. The beauty of the work has never been brought out here half so perfectly before; the breezy horn passages were prompt and true, the phrasing throughout as distinct as could be wished, and the uplifting, joyful climax at the end was wrought up to a pitch almost sublime. Who would not hear it gladly many times again? Doubtless some, who have yet to find the key to Schumann's secret.

But in no one nor all of these good things lay the chief expectation of the hour. That was the reappearance of the admirable young pianist, who so instantly installed herself as first in favor here two years ago, and still holds the place, if we may judge from the warmth of her reception, the intense interest and delight with which she was watched in every note, and the enthusiasm with which she was repeatedly recalled. Miss ANNA MEHLIG, who had hardly been on *terra firma* long enough for rest after a long and exceedingly rough voyage, came on the stage beaming, full of health, and evidently happy to be once more in the Music Hall before this sympathetic Boston audience. She seemed inspired to do her very best, and did it from the heart as well as from the clear, large brain. All felt that she had even improved much upon herself; that there was in her playing more of power, of delicacy, of fine vitality of touch making the imprint clear in every tone however softened down to *pianissimo*; more of artistic continuity, proportion and warm poetic fusion of the parts in one fair whole; in short more of the insight, certainty and breadth of the mature, genial artist. It was, in every point, as perfect an interpretation of Chopin's exquisite creation as most of us are fine enough in instinct or in culture to conceive of. We have heard it genially and finely interpreted by others, but not with the same clearness and positiveness of *imprint* in every note, making it palpable to every ear in the great hall, and that without the smallest sacrifice of delicacy. It was a new and fresh experience, almost like a second first hearing, and hailed with as much pleasure and surprise as that first debut of hers in the same place, when her rendering of the other Chopin Concerto so electrified the audience. She made a new thing also of the fantastic, freakish, brilliant Hungarian Rhapsody by Liszt.

The Sixth Concert comes next Thursday, with this programme: Bach's Organ Toccata in F, arranged for orchestra by Esser; Piano Concerto in D minor, Mozart, played by Mr. RICHARD HOFFMAN, one of the most sterling, high toned artists of New York; Gade's third Symphony, in A minor (first time in this country), a delicate and lovely work.

Part II. Adagio and Rondo from a Clarinet Concerto by *Weber* (played by Mr. ERNEST WEBER, of the orchestra) ; Piano Solos by Mr. HOFFMAN (Nocturne and Polonaise by *Chopin*) ; Overture to "Fierabras," *Schubert*.—Here again, the displacing of a piece in one programme has necessitated a change in several programmes, crowding the Clarinet Solo forward into this one.

Chamber Concerts.

The third and fourth matinées of Messrs. LEONHARD and EICHBERG were fully equal to the two before, alike in excellence of programme and performance. These were the selections :

Thursday, Dec. 14.

Sonata for Violin and Piano, Op. 21.....	Gade.
Adagio, Allegro di Molto ; Langhett ; Adagio, Allegro molto vivace.	Messrs. Eichberg and Leonhard.
Songs : { "Die liebe Farbe" }	Schubert.
{ "Die liebe Farbe" }	Mr. Carl Gloggnner Castelli.
Concerto for two Violins, D minor.....	Bach.
Vivace ; Largo ; Allegro	Messrs. Eichberg and H. Suck.
Piano Solo, Ballade, op. 88, F major.....	Chopin.
Trio for Piano, Violin, and Violoncello, op. 63. D minor.	Schumann.
In four movements.	
Messrs. Leonhard, Eichberg, and A. Suck.	

Thursday, Dec. 21.

Sonata, for Piano and Violin, op. 105, A minor.	Schumann.
In three movements.	
Piano Solo. (Scenes in the Woods).....	Schumann.
1. Entrance ; 2. Hunter on the Stand ; 3. Lonely Flowers ; 4. Ill-famed spot ; 5. Charming view ; 6. Inn ; 7. Bird prophesying ; 8. The Chase ; 9. Farewell.	
Mr. Hugo Leonhard.	
Sonata for Violin with Piano Accompaniment, No. 6, Op. 1, Comp. 1748.....	Geminiani.
Affettuoso ; Andante ; Fuga.	
Mr. Eichberg.	
Trio for Piano, Violin, and Violoncello, op. 70, No. 2, E-flat major.....	Beethoven.
Poco sostenuto, Allegro ma non troppo ; Allegretto ; Allegretto ma non troppo ; Finale.	
Messrs. Leonhard, Eichberg, and A. Suck.	

The Sonata by Gade is one of the most graceful, fresh and genial of his works; the *Larghetto* particularly charming. Mr. GLOGGNER-CASTELLI won great favor by the refined, expressive style in which he sang the two interesting songs from Schubert's "Schöne Müllerin" cycle, finely accompanied by Mr. LEONHARD.

The Bach Concerto for two violins won all hearers by the wholesome life and grace of its two quick movements, and by the exquisite sentiment and beauty of the *Andante*. How every note tells in the very abstemious accompaniment for the piano! and how the violinists, EICHBERG particularly, seemed to love the music and put their soul into their playing! Mr. Leonhard's rendering of the Chopin *Ballade*—one seldom or never heard in public here before, but equal to any of the four in interest—was sensitively true and tender in the soft introduction, and superb in the grand, exciting storm and climax of the harmony; it was a great success in a most nervous task. Of Schumann's Trio, one of the richest and profoundest of his imaginative creations, mystical yet fascinating in its first *Allegro*, full of invention and of earnest meaning throughout, we forbear to say more, as it would cost too many words to do it any justice. It was capitalley played and made a deep impression. The critic who thought the pianist played wrong notes, was probably misled by the bold use which Schumann makes of passing discords.

The Schumann Sonata Duo and the Beethoven Trio were altogether charming, particularly the *Allegretto* of the latter with its piquant motive. Schumann's cycle of little pieces which he calls "Waldeszenen" were heard for the first time here in a concert room, we think. It is a deep-souled poet who reports thus of the woods. Each little "scene" is characteristic, some of them bright and animated, others full of musing tender feeling and suggestive fancy. We hardly know which to esteem most beautiful: "Entritt," or "Einsame Blumen," (so modest, still and simple), or "Herberge," or, perhaps best of all, the last one. The "Bird as Prophet" is a most happy reconciliation of the art of music with free "native woodnotes wild," the little snatches of *arpeggio* bird song constantly overreaching or evading the beaten path of the scale, and yet all harmonized and rounded into an artistic piece. The old Violin Sonata was charming, and charmingly played.

Of the fifth Matinée (this week) we cannot now speak. The sixth and last will be on Thursday, Jan. 25, when will be given: Beethoven Trio in C minor, Op. 1, No. 3; an Aria from Bach's Christmas Ora-

torio, sung by C. Gloggnner-Castelli; Piano Solos by Chopin; and the great Schumann Quintet with Piano.

MR. ERNST PERABO gave the first of four Piano-forte Matinées at Wesleyan Hall on Friday, Jan. 5, to an audience select, but not so large as he had good right to expect. The first piece, a Sonatina (op. 10, No. 1), in C, by Anton Krause, seemed to us too commonplace, too like a piece for younger pupils, to figure in so good an artist's programme; yet it is clear and honest music, without modern affectations. A transcription by Liszt of Beethoven's cycle of six Songs: "An die ferne Geliebte," the most delicate and tender and poetic of all the songs Beethoven wrote, recalls their beauty as well perhaps as such an instrument could do it; and the rendering was on the whole true and sympathetic, if here and there not quite enough subdued. A pleasing *Serenata*, from a Sonata by Bennett, suffered a little from the same want; but the *Gavotte* in G minor, by Auguste Dupont, a modern imitation of the quaint old forms of Bach and Handel, was capitally rendered. The piece itself is taking, though it is but a clever and somewhat questionable attempt to clothe purely modern moods and fancies in that old form—putting new wine (not of the choicest vintage) in old bottles. Schubert's Sonata in E-flat (posthumous) was of course very interesting, and happy in an interpreter who plays Schubert *con amore*.—The second matinée will be Jan. 19.

MISS ANNA MEHLIG's first of Three Piano-Forte Recitals, at Mechanics' Hall, on Wednesday last (at 3 P.M.) was altogether a success. Large and appreciative audience, rich and varied programme, and of course admirable, in some things wonderful performance. Need we tell, even if we had the room, how grandly she played the great Schubert *Fantasia* in C, op. 15 (Liszt's arrangement)—how brilliant in the first part and the *Scherzo*, with what breadth and wealth of harmony and feeling she made the instrument sing its slow cantabile ("The Wanderer") with its variations; and with what stern majesty and power she brought out the fugued *Finale*? The playful C sharp major *Prelude* and *Fugue* from Bach's *Well-tempered Clavichord*, and the great Organ Prel. and *Fugue* in A minor, as transcribed by Liszt (as great as that in G minor which she played before) made a fine impression. Then came Schumann's "Kinderszenen," in which it was pleasant to hear the "Triumvere!" in its original and unsophisticated form once more; Chopin's *Ballade*, No. 3 in A flat; two charming revivals of old-time piano-forte memories in Henselt's "Poème d'Amour" and "If I were a Bird," and an immensely difficult and brilliant *Polonaise* by Liszt.

Next Monday she will play Weber's best Sonata, in A flat; *Antändtino* in A minor, by Mozart; "Etudes de Concert," by Chopin; Mendelssohn's noble "Variations Séries"; three *Fantasiestücke* by Schumann; and Weber's "Invitation to the Dance" marvellously arranged and filled out by Taussig.

MR. CARLYLE PETERSILEA, in a series of Piano Recitals, is playing the entire list of Beethoven's Sonatas in course, after the example of Charles Hallé in London.—MR. J. A. HILLS gave the third and last of his Recitals of Ancient and Modern Piano Music, at Brackett's Hall, last Wednesday (same hour, unfortunately, with Miss Mehlig). The selections were a Trio by Bargiel, the violin and cello parts by Messrs. ALLEN and SUCK; Mendelssohn's "Autumn" Song, sung by Mrs. KEMPTON; Mendelssohn's D-minor Concerto, by Mr. HILLS, with orchestral accompaniment on a second piano by Mrs. KING; Song by Spohr: "What nerves the Hunter?" Mrs. KEMPTON, with violin obligato by Mr. Allen; and three original compositions by Mr. HILLS, viz. the first movement of a Piano Sonata in F, and a *Benedictus* and *Kyrie*, sung in quartet by Mrs. WESTON, Mrs. KEMPTON, DR. LANGMAID and MR. RIDGE.

ORATORIOS. We shall have four to recall in our next. For the present we can only remind our readers that the last chances to hear such music given with the noble singers of the Dolby troupe occur this evening (*Stabat Mater*, with choice selections for a second part), and to-morrow evening, "Elijah" once more, in which the Handel and Haydn Society are always certain of success.

ENGLISH OPERA. THE PARFA-ROSA company have opened at the Boston Theatre with great success. The company is uncommonly complete, good principals, good orchestra and chorus, and nothing slighted. *Lucrezia Borgia*, *Maritana*, *Bohemian Girl*, *Marriage of Figaro*, and *Martha* have been given. To-night (first time) Baile's "Satanella." Look out for Cherubini's "Water-carrier," as well as Weber's "Oberon," ere long!

"APOLLO" claims our homage and shall have it.

DEATH OF THEODORE HAGEN. THE *Musical Review*, the most important of the musical journals of New York, thus announces the sudden death of its editor:

Theodore Hagen expired at his residence in this city at an early hour on Wednesday morning, the 27th of December, in the 48th year of his age. The bereavement has come so suddenly, and is so affecting, that fit words in which to record it seem very hard to find. By those who knew him intimately Theodore Hagen was greatly beloved. His manliness, his goodness, his generosity, his sweetness of temperament, his wide range of sympathies, and the happy and winning compound of refinement and joviality that diffused in the every day business of life made him a unique character, and one that was equally admirable and lovable. He has left many true friends; he has not left a single foe. His career as a jour-

nalist extended over a period of more than thirty years. He was born at Hamburg on the 15th of April, 1824, and he received a liberal and thorough education in the schools and colleges of his native land. At an early age he went to Paris, and there he became connected with the Press—contributing, also, to papers at Hamburg and Leipzig. From Paris he removed to London, and thence, in 1854, to this city. His relations with this journal—then called the *Musical Review and World*, and published by Messrs. Mason and Brothers—immediately commenced, and they have continued unbroken till this sad hour. He purchased the paper in 1860, and, as its readers know, changed its title, and subsequently, in 1865, its form and general character—to what they are now. The history of his labors as a journalist and a musician is not now to be written. The commemoration of his virtues and his talents—which, as a scholar, critic and composer, were alike solid and brilliant—cannot yet be attempted. Grief for a great loss is still too recent.

NEW YORK, JAN. 9.—After numerous preliminary and supplemental "farewell" nights, the season of Italian Opera has come to an end, the last appearance of Mr. Strakosch's troupe having been on Jan. 3d, in "Lucia di Lammermoor."

On Christmas day Herr Wachtel appeared at the Grand Opera House in "The Postillion of Longjumeau," and was received with an enthusiasm which, need it be said, was amply justified by his admirable singing and acting. Miss Pauline Canina took the rôle of Madeline.

There was the usual performance of "The Messiah" in the evening, at Steinway Hall, with Miss Kellogg and Miss Antoinette Sterling in the leading parts. The rendering was, as usual, somewhat uneven, the orchestra, in particular, being very unsatisfactory. However, thanks to the artists above named, the general impression left by the performance seemed favorable.

The present week is made specially interesting, to lovers of good music, by a series of four concerts and one matinée, which Theo. Thomas announces to take place at Steinway Hall. If the first of these concerts, which I attended last evening, is to be taken as a sample of those to come we have much enjoyment in store. The following pieces were performed:

Overture, <i>Anacreon</i>	Chernubini.
Adagio, 9th Symphony.....	Beethoven.
Fantasia on Hungarian Airs.....	Liszt.
Miss Marie Krebs and Orchestra.	
Introd. and <i>Finale</i> , "Tristan and Isolde".....	Wagner.

Theme and Variations, Quartet, D minor.....	Schubert.
Salzarella.....	Gounod.
a. Nocturne.....	Chopin.
b. Waltz.....	Rubinstein.
Miss Marie Krebs.	

Overture, "Der Freyschütz"..... Weber.

No one who has once heard this excellent orchestra need be told of the precision and delicacy with which these pieces were rendered. The *Adagio* of the Ninth Symphony I have rarely heard so fully interpreted.

The Introduction and *Finale* from "Tristan und Isolde" were given, the programme informs us, for the "first time." If there were those present who devoutly wished that it might also be the last time, they bore the infliction with patience out of respect to those who are far enough "advanced" in their ideas to enjoy such strange combinations of tone.

The darkly beautiful "Theme and Variations" from Schubert's Quartet was played in the manner so popular in France (I believe it originated at the Conservatoire), that by massing together all the stringed instruments in the orchestra. Miss Krebs added not a little to the pleasure of the evening by her clever manipulation of the themes in Liszt's *Fantasia*, and it seemed as though she had gained some new insight into Chopin's music since last year. The remaining concerts are to take place on the 9th, 10th and 12th inst., with a matinée on the 13th, and a benefit to Miss Krebs on the evening of that day.

I send programme of the second Philharmonic, Jan. 6th.

Overture, "Euryanthe"..... Weber.

Concerto for piano in F sharp minor..... Reinecke.

Mr. S. B. Mills.

Symphony No. 13, in G..... Haydn.

Symphony, "Im Walde"..... Raff.

The Haydn Symphony took the place of Mendelssohn's "Hebrides" Overture, which was at first announced.

A. A. C.

"HOME, SWEET HOME." One of our foreign correspondents, not long since, recognized this melody in Donizetti's opera of *Anna Bolena*, and rushed to the conclusion that Donizetti was the author. But the London *Musical World*, of Dec. 16, has the following paragraphs:

A correspondent of the *Athenaeum* asks whether Donizetti or Bishop has the right to claim the composition of the ballad "Home, sweet home." The *Athenaeum* thinks the honor should be assigned to our English composer, as the air was sung by Miss Tree (sister of Mrs. Charles Kean) in Howard

Payne's musical drama, *Clari*, produced at Covent Garden Theatre, on the 8th of May, 1823, whereas *Anna Bolena*, in whose mad scene in the Tower, the melody is heard, was only brought out at the Scala, in Milan, in 1830, with Mme. Pasta, Signor Rubini, and Signor Galli in the cast." The fact is that the air belongs neither to Bishop nor to Donizetti, being a popular Sicilian melody. Bishop was even a greater thief than Handel, without one hundredth part of Handel's genius.

(To the Editor of the "Musical World.")

SIR.—In reply to a note in the *Athenaeum*, allow me to say that this air is *Sicilian*, and on the title of the original English edition, published by D'Almaine and Co., Sir Henry Bishop acknowledges the source whence he obtained it. Sir Henry Bishop informed me he received the melody from an officer of De Roll's regiment, Captain Alexander Stuart, who served in Sicily, during the British occupation, under General Lord Bentick. I, myself, during my rambles in Sicily, at the foot of Mount Etna, and in the neighborhood of Palermo and Catana, have heard this melody sung by the peasants whilst gathering the produce of the vineyards, both as a solo and chorus. The melody being made popular throughout Europe by Sir Henry Bishop's arrangement, in 1829-30, Donizetti introduced it in *Anna Bolena*, to the words, *Cielo il mio lunghi*; but there is no doubt of its being an old Sicilian pastoral melody.

WELLINGTON GUERNSEY.

London, Dec. 15th, 1871.

NICOLAS-PROSPER LEVASSEUR.—Nicolas-Prospere Levasseur, the original Bertram in *Robert le Diable*, the original Marcel in *Les Huguenots*, and the original Zacharie in *Le Prophète*, has just died in Paris, at the age of 81. He was born in Picardy, of humble parents, and entered the Conservatoire when sixteen years old. His debut was made at the Opera, in 1813, in *La Caravane*, after which he appeared successively in England and in Italy. In 1828, Levasseur returned to the Grand Opera, and created the roles of the Governor in *Comte Ory*, and Mahomet in *Le Siège de Corinthe*; but his greatest success was made in connection with the works of Meyerbeer. On retiring from the Opera, he became a professor at the Conservatoire, and held the post until within the last three years. The obsequies of Levasseur were celebrated, with due musical honors, at the Church of Notre Dame de Lorette.

A Story About Mendelssohn.

THE FAMOUS ORGAN AT FRIBURG AND ITS KEEPER.

The writer of "Musical Recollections of the Last Half Century," in *Tinsley's Magazine*, tells this story of Mendelssohn :

Great as Mendelssohn was as a composer, I believe he was far greater both as a pianist and as an organist. Under his hand each instrument "discoursed" after a manner as original as it was captivating. Scarcely had he touched the keyboard than something that can only be explained as similar to a pleasurable electric shock passed through his hearers and held them spell-bound—a sensation that was only dissolved as the last chord was struck, and when one's pent up breath seemed as if only able to recover its usual action by means of a gulp or a sob.

An anecdote relative to this feeling I may here introduce as told me by Sir Michael Costa. On one occasion of Mendelssohn being in Switzerland, he and Sir Michael met at the church of Friburg, in which building the organ is of such world-wide celebrity that few persons—especially those who lay claim to any musical taste—leave the town without going to hear it. At the time referred to the custodian was somewhat of a bear, and most determinedly refused, either for love or money, to permit any stranger to place his fingers upon the keys, although he himself had not the slightest pretension to the designation of an organist, and, so far from showing the capabilities of the instrument, induced very many to go away under the impression that they had been "sold," and that all "Murray" and other guide books had stated was nothing better than "a delusion and a snare." Mendelssohn was resolved, by hook or by crook, to ascertain what the Friburg organ was made of.

For this purpose he drew the custodian out, working upon his weak points of character—for the old man really loved the organ as if it had been his child—but as to getting his consent, that seemed to be beyond the probability of realization. Every one who ever had the good fortune to be acquainted with Mendelssohn, must have been attracted by his winning manners, his courteous bearing, and his manifestations of decided character. Whether he won upon the old man by any one of these peculiarities of his "native worth" in particular, or by their combi-

nation, can only be inferred. Suffice it to say, that after long parley he was permitted to try one range of keys. One hand he employed at first, quietly using the other in drawing the stops, as if to test the variety of their quality; and when he had thus got out as many as seemed applicable for his purpose, he made a dash, which completely staggered the old man, and began to play as only he could play.

The old man gasped for breath. He clutched the rail against which he was standing, and for an instant seemed as if he would drag this bold intruder from his seat. That impulse was, however, only momentary; for he soon stood, as it were, spell-bound, until a break in the gushing harmony enabled him to make an effort to ascertain who the master spirit was that made the organ speak as he had never heard it speak before. Sir Michael Costa, at first scarcely knowing whether it were better to smile at the old man's astonishment and let events take their course, or to enlighten him at once, decided on the former course; but at this moment the old man seized him by the arm, and gasped out, "Who, in Heaven's name, is that man?" But when he answered, slowly and deliberately, "Felix Mendelssohn Bartholdy," he staggered as if struck by a tremendous blow. "And I refused him to touch my organ!" he sorrowfully said. But as Mendelssohn began again to play, he gave an impatient sign that he should not be disturbed, and listened and listened as he never listened again, as if some mighty spirit entranced him. The object gained, Mendelssohn spoke a few kind words to the old man, and so departed, leaving an impression upon his mind and heart that, without doubt, during the time that he was spared, was never for an hour obliterated.

English Opera.

THE EARLIEST PERFORMANCE.

About the earliest and most notable performance of English opera was in 1656, under the management of Sir William Davenant, the poet. The piece was entitled: "An entertainment at Rutland House, by Declamation and Music, after the manner of the Ancients," and was afterward published, in the same year, in a quarto volume. Davenant had just been liberated from the Tower, where he had been confined by Parliament for his complicity in the scheme—originally encouraged by Henrietta Maria, the Queen-mother of England—of carrying out a number of artificers to Virginia. At this time, tragedies and comedies—thanks to the morality of a Puritanical government—were prohibited. Davenant formed the idea of starting an entertainment which should consist solely of music, thus escaping the penalties of the law. This musical drama—which we have already given the title—he styled an opera, and the first performance took place at Rutland House, Charterhouse Row, or what is now called Charterhouse-square, on the 15th of May, 1656. The price of admission was five shillings. Although there were accommodations for 400 people, only about 150 were present. The scene was Athens; and a quaint description of the place and the performance is given in a MS. of the time: "The room was narrow; at the end thereof was a stage, and upon either side two places railed in, purple and gilt. The curtains, also, which drew before them were of cloth of gold and purple. After the prologue—which told them that this was but the narrow passage to the Elysium, their opera—up came Diogenes and Aristophanes, the former against the opera, the latter for it. Then came up a citizen of Paris, speaking broken English, and a citizen of London, who reproached one another with the defects of each city—in their buildings, manners, customs, diet, &c. And, in fine, the Londoner had the best of it—who concluded he had seen two *crotcheteurs* in Paris, both with heavy burdens on their backs, stand complimenting for the way, with 'C'est à vous, monsieur,' 'Monsieur, vous vous moquez de moi,' &c., which lasted till they both fell down under their burdens. The music was above, in a loover hole, railed and covered with sarsanets to conceal them. Before each speech was concert music. At the end were songs relating to the victor (the Protector). The last song ended with deriding Paris and the French, concluding thus:

"And tho' a ship her sea'chein bee,
Yet Paris hath no ships at sea."

The first song was made by Hen. Lawes, ye other by Dr. Coleman, who were the composers. The singers were Captain Cooke, Ned Coleman and his wife, another woman, and other inconsiderable voices. It lasted an hour and a half, and is to continue for ten days, by which time other declamations will be ready." Such was the "first season" of veritable English opera. The novelty seems to have rapidly gained in public estimation, for the opera was afterwards removed to the Cock-pit, in Drury Lane, and was much frequented for many years.—*Once a Week.*

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Over the Bars. 3. G to e.

Smith. 30

"Twas milking time, and the cows came up

From the meadows so sweet with clover."

A very pretty ballad. A love scene in the morning.

Let thy loving heart believe me. (Nella Braccia.) 6. D to b.

Ricci. 75

Not more difficult than the 4th degree, if one leaves out the trills and a cadenza, but requires a light, fine, flexible organ. Very sweet and taking. Has the character of a Waltz Cantata, and has been introduced in "The Child of the Regiment."

Gypsy Queen. 3. Bb to e.

B. D. 30

"Roam where I may, glad smiles greet my way,

Life is to me a long holiday."

A capital, and very merry Gypsy song, with chorus.

Ye dinna understand. 3. A to e.

Sargent. 30

"It's nae your fault, my darlin',

I think it mair my ain."

Beautiful Scotch song.

Magalone. 4. Eb to g.

Keliman. 30

English and German words. Very smooth and melodious.

The Mountain Sylph. 4. F to a.

Hensler. 40

"In halls where diamond fountains play,

"Tis there we dance till break of day."

The melody is pretty, and not difficult, except that it requires practice to fit it to the light, tripping, fairy-like accompaniment. Pretty exhibition piece.

The beautiful Song she sang to me. 3. D to e.

Harrington. 30

"The summer moon thro' the pine trees shone

On a maiden fair who was waiting alone,

While she sang to the stars of their golden light,

And sang to the flowers of the loving night."

The words of a few of the songs of these bulletins, if published separately, would make a very acceptable book of poems. Words and music, in this case, alike beautiful.

Bianchi. (Vaga fanciulla). 4. D to d.

Colfieri. 35

Italian words written on the occasion of the Countess Bianca Bianconini Persiani di Bologna (take breath here) saving a youth from drowning. Extremely pretty and piquant melody. Neat translation affixed.

When the Hay was mown, Maggie. 3. D to d.

Hoag. 30

"When the hay was mown, Maggie,

In the years long, long ago."

Very well chosen words set to an elegant melody.

Good chorus.

True Happiness. Song and Chorus. 2. G to d.

Keller. 35

"I ask not for riches, I ask not for wealth,

I seek but contentment, prosperity, health."

A kind of hearty goodness in this song, good sentiment and good music.

Instrumental.

Starry Night. Un nuit étoilée. 4 hands.

5. Smith. 1.00

The well-known brilliant piece, rendered a little easier and somewhat more powerful, by a 4-hand arrangement.

Serenade de Gounod. (Sing, Smile, Sleep). 6.

F. Smith. 75

A sort of "gold bound" edition of a favorite song, which every one will confess to be beautiful when varied.

Why don't you? Waltz. 3.

Cumming. 50

"Not why don't you waltz?" but "why don't you?" as a waltz. The question is asked quite distinctly by the music, which has a very dance-inspiring rhythm.

The Piquant Beauty. Mazurka Elegante. 4. D.

Hoffmann. 60

Three things in its favor may be said. 1. It is by Edward Hoffmann. 2. It is a mazurka by Hoffmann. 3. It is an elegant mazurka by Hoffmann. Try it and hear for yourself.

Cubana Waltz. 3. Ab.

De Janon. 40

A rich, ripe, Spanish beauty to the waltz, which is full and harmonious."

Roses and Thorns. Galop. 2. G.

Fuller. 30

Very neat. A mixture of gilding and staccato passages, suggesting the flowers and the thorns.

Carl Marwig's Boston Dip Quadrille. 3. Bb.

Funkenstein. 40

If any persons doubt the beauty of this quadrille, they have only to dip into it to the fine music mentioned above, and they will, no doubt, pronounce it a good thing.

L'Esperance. Valse. 4. A.

Cable. 40

Powerful and very brilliant.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c.

A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

